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trait that they display is her detestation of bull-fighting, of which she speaks thus: "Je ne suis pas seule à penser ainsi, croyez-moi; surtout en théorie, tous les gens d'une certaine éducation protestent contre les *corridos*; ils y vont par un entraînement qu'ils déplorent." She was a great lover of animals and always condemned cruelty toward them.

It is undoubtedly true, as M. Morel-Fatio says, that much information of value to the historian of Spanish literature of the 19th century is to be found in the pages of this correspondence with Latour. Previous biographies have published the fact that the novel *Gaviota* was originally written in French, a language which Fernán used with facility, but it has not been generally known hitherto that the Castilian translation of it was prepared by José Joaquín de Mora. This she herself states, but M. Morel-Fatio is inclined to think that she exaggerates the part played by Mora; still, her statement is to be borne in mind in connection with any criticism of the style of the work. She reveals another interesting fact, when she says that the *Familia de Alvarada* was first written in German. In the opinions enunciated with regard to contemporary writers, whether friends or adversaries, she is very candid, but still sufficiently moderate and courteous. She speaks of Antonio de Trueba and Gertrudis de Avellaneda in sincerely friendly terms, yet she cannot forbear criticizing the former's abuse of diminutives and the latter's *pose*. Of Juan Valera, who excepted to her extreme traditionalism, she speaks in rather harsh tones, but she really exaggerated Valera's dislike for her.

M. Morel-Fatio is no fervent admirer of Fernán Caballero, the novelist, and the result of his investigation is that "la femme vaut mieux encore que l'écrivain." He does justice to her great labors in collecting Spanish folklore and divulging a knowledge of it; but he argues with more emphasis for her rehabilitation as the Mme. de Sévigné of Spanish literature of the 19th century:

"Les lettres à Latour, qui sont une vraie révélation, vengeront sa mémoire de l'oubli où tombera infailliblement une partie considérable de son oeuvre littéraire, et si, comme tout le fait espérer, une main pieuse se charge du soin de les publier, ces lettres la réhabiliteront en donnant à la riche littérature espagnole du XIX^e siècle la Sévigné qui lui manquait encore."

To M. Morel-Fatio's skill in the presentation of this study of Fernán Caballero, too much praise cannot be given. The sketch simply reminds us of the already familiar fact that he is the greatest foreign critic of Spanish literature.

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FRENCH LANGUAGE.

Chrestomathie française, par JEAN PASSY, et ADOLPHE RAMBEAU; Henry Holt & Co., New York: H. Le Soudier, Paris; 1901, 2^{me} édition; pp. LI + 253.

The first edition of this well-known and very useful work, illustrating the most advanced aims of those who favor the "reform" method in acquiring the modern languages, received due recognition in a review in MOD. LANG. NOTES for November, 1897, by one of the pioneers in this country in encouraging the study of phonetics. The fact that two years after the appearance of the first edition, it became necessary to take steps to prepare a second, testifies to a slow but steady increase all along the line in interest in this method of language study. The Teutonic and Anglo-Saxon countries take more kindly to the innovation than do the Latin nations, judging by the literature on the subject which the former have produced. Indeed, this is now so extensive that there may be reason to think there is some foundation for the fears of those who believe the end is being sacrificed to the means. Be this as it may, the need of a reaction against the routine system so long in vogue made itself sensibly felt; and if now the pendulum may have swung a little far the other way, the good results of the movement are none the less apparent. I believe the statement will be generally accepted, that no better system for representing French sounds has as yet been invented than that now in vogue and so long used by the Association Phonétique Internationale. Moreover the system is in more general use to-day than any other. To be sure, in many cases, it is accepted with certain modifications. For instance, so excellent a text-book as Rossmann and Schmidt's *Lehrbuch*, which has gone through a number of

editions takes exception to the symbols $\mathfrak{p} = gn$ in *regner*, $\sigma = eu$ in *peu*; $\mathfrak{œ} = eu$ in *peur*; $\mathfrak{œ} =$ the nasal in *un*; $\mathfrak{y} =$ the sound of French *u* in *pu*; and $\mathfrak{u} = u$ in *suif*; for which sounds the authors substitute respectively \mathfrak{n} , \mathfrak{o} , $\mathfrak{ö}$, $\mathfrak{ü}$, and \mathfrak{w} ; that is to say, symbols with diacritics over them. It may be well questioned whether in doing this they have made any improvement upon the alphabet as a whole. In regard to legibility, the characters substituted are somewhat more easily decipherable, which is so much in their favor. On the other hand, the beauty of the A. P. I. alphabet is that, with the exception of the symbols for the nasals and possibly σ , it can be written quite rapidly without removing continually the pen in order to insert diacritics. The case here cited is brought up simply to illustrate just what particular symbols occasion the most dissatisfaction. It is not my belief that this alphabet is so well adopted to other idioms—notably English—as to French. Nevertheless, it is being used in an international way more extensively than any other system, witness in this country, Professor Hempl's series of *Ideophonic Texts*. Articles, too, embodying the results of dialect-research are frequently recorded by means of the A. P. I. alphabet. In addition to the symbols already mentioned, the signs $\mathfrak{j} = y$ in *yeux*, $\mathfrak{f} = ch$ in *chat*, have not infrequently been tabooed. In addition to the present text, what has done more than any other material published in this country to make generally known the admirable system of French phonetic transcription advocated by Messrs. Passy and Rambeau, is the use of it *without a single modification* in the Fraser and Squair *French Grammar*. It is fortunate for the success of the system, which is almost practically assured, that it has been made known throughout the United States and Canada by means of so favorable a medium.

The second edition of the *Chrestomathie* is typographically clearer than the first edition; æsthetically, as regards book-making, it is also superior. The many mistakes in printing that occurred in the first edition and that are practically unavoidable in the preparation of a like work, have been reduced to a minimum. Although the divergence in type, to indicate the phrase intonation, slightly mars the general appearance of the page, the obvious advantage derived from this device is more

than an adequate compensation. The selections are well chosen in that they are both entertaining and very well adapted for the purpose in view. M. Rambeau has done well in adhering, in the body of the text itself, to the original paging of the first edition. The bibliography, which forms a part of the luminous introduction to the work, has been brought down to date and is very useful. Professor Rambeau has dedicated the volume to his lamented colleague Jean Passy, whose loss is sincerely mourned by scholars and particularly by those to whom the cause of phonetics is dear.

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LA CHANSON DE ROLAND IN THE SECONDARY SCHOOLS OF FRANCE.

MAURICE BOUCHOR, *La Chanson de Roland traduite en vers à l'usage des écoles normales, lycées et collèges, écoles primaires supérieures, cours complémentaires*. Paris, 1901.

France is no longer ignorant of her epic poetry. The process of vulgarization which was very slow at first has been greatly accelerated in recent years, and at present, as may be seen by the title of the work mentioned above, the national epic has found its way even into the schools of the people. Léon Gautier who spent his life in the twofold labor of giving a critical text of the *Roland*, and in popularizing the national epic poetry, wrote in the last edition of his *Épopées Françaises*: "*nous voulons tout faire servir à la vulgarisation de notre vieux poème, et nous ne nous estimerons satisfaits que le jour où il sera aussi populaire qu'au XI^e siècle.*" His desire is being realized to-day with a rapidity that would surprise the scholars who resurrected a literature long forgotten, and unknown even in its native country. For a quarter of a century after the publication of the Oxford text of the *Chanson de Roland* it was known to only a few savants. Prior to 1865 but three translations, or more properly *rajeunissements*, were made, and none of them, entirely worthy of the subject.¹ In 1865 Alex. de Saint-Albin published a prose translation which in 1880 had

¹ Décluze, 1845; Genin, 1850; Jonain, 1861.